



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



A GLIMPSE OF THE SEA

FREDERICK BALLARD WILLIAMS

RECENTLY PURCHASED BY THE CITY ART MUSEUM, ST. LOUIS

the plotting upon a large map of the existing monuments and other works of outdoor art. This is to be followed by a survey of the city as a basis for suggestion and criticism in the apportionment of works of outdoor art offered to the city, that these, as they are offered, may be given appropriate sites.

"A committee of the Municipal Art Society, acting for the National Committee on Municipal Art, has prepared an edition of 10,000 copies of an illustrated pamphlet on the billboard as it has developed in New York City. Other pamphlets are to follow."

COOPERATION  
BETWEEN  
MUSEUM AND  
UNIVERSITY

During the second semester of the scholastic year, a course of lectures on the History of Art will be given at the University of Minnesota, through the cooperation of the Minneapolis Society of Fine Arts, by the Director, Mr. Joseph Breck; Miss Margaret T. Jackson, Assistant Director of the Institute; and Mr. Robert Koehler, Director Emeritus of the Minneapolis School of Art. The course will consist of thirty-three lectures on the History of Occidental Art

from ancient times to the present date. The lectures on Ancient Art will be given by Mr. Breck; those covering the period from the close of the Classical Age to the close of the Renaissance by Miss Jackson; those on the remaining periods by Mr. Koehler. The lectures will be held on Monday and Wednesday afternoons at three o'clock in the Main Engineering Building, and will be fully illustrated by the stereopticon.

ORIENTAL ART  
AT UNIVERSITY  
OF  
PENNSYLVANIA  
MUSEUM

The beautiful colorings of old Chinese porcelains, in many instances impossible to reproduce in these days, were well illustrated in an Exhibition of Oriental Art opened on February 15th in the newly constructed Charles Custis Harrison Hall in the tower of the Museum of the University of Pennsylvania. The Hall itself is a very dignified and imposing receptacle for the treasures there displayed, a rotunda 100 feet in diameter, lined with warm grey tiles, surmounted by a vaulted dome from which a flood of light pours through a lantern at the apex and a series

of triplet windows at the impost of the vault arches. The outline of the tower has much of the feeling of massive simplicity and recalls to a certain extent the old Genoese Tower of Galata at Constantinople, yet is quite in keeping with the architectural style of the adjoining wings and facade of the Museum.

The blue and white porcelains numbered eighty-two, five were of the blanc de chine, twenty-three Celadon vases and plaques, a large group of monochrome specimens including peach bloom, mandarin yellow, rose-du-Barri, sang de boeuf, turquoise, sapphire and peacock blue colors. Eggshell porcelain plates and cups and a fine reticulated lantern also formed notable items in the ensemble, most of them figuring in the famous Morgan Collection at the Metropolitan Museum in New York, partly acquired by the Museum and partly lent by Duveen Brothers. Ancient Chinese bronzes including a number of sacrificial beakers and a very curious gold and silver niellé wine pot, apparently dating about 1000 B. C., a pair of mortuary pottery horses, several stone statues of Buddhist deities and a small group of milk-white and green jade carvings gave interest to the display. The grey walls of the Hall were relieved by a decoration of some fine old Brussels tapestry panels, and a number of paintings by Chinese artists on silk rolls were shown in glass cases. E. C.

#### THE FELLOWSHIP'S EXHIBITION

The Annual Exhibition of the Fellowship of the Pennsylvania Academy of the Fine Arts opened on February 18th in the galleries of the Sketch and Plastic Clubs in Philadelphia, and remaining on view until March 4th inclusive, was in many ways a satisfactory collection, although quite an appreciable number of names of the stronger local painters were not in evidence in the catalogue of some two hundred works. After the close of this show, pictures were selected from it for exhibition in the Public Schools and towns outside of Philadelphia, in pursuance of the similar plan of constructive civilization now being followed by The American Federation of Arts. Examples of the landscape painter's art were shown here that would be a credit to any of the standard

annuals in this country, especially such as Mr. Hobart Nichol's view of "Perkin's Cove, Ogunquit," easily the best interpretation of nature from the brush of an experienced craftsman, in the collection. Miss Laura D. S. Ladd showed excellent technique and careful study of reflected foliage in her picture entitled "The Mill Dam"; Miss Mary Butler exhibited one of her best works in a sunny panoramic, "Temple Hills, New Hampshire," while Miss Alice Kent Stoddard had some good painting of wind-tossed waves in "A Grey Sea." In contrast with this Mr. R. B. Farley showed the sea in a quiet mood at the edge of a sunlit sandy beach, in the painting entitled "After the Storm." Mr. Herbert Pullinger had some excellent perspective and brilliant illumination in his canvas, "The Bridge." "Winter" was well represented in the effective snow and ice subject by Mr. Fred Wagner. Mr. Herbert Welsh rendered very truthfully the warm golden tints and the pellucid envelope of the mountain scenery of Northern Italy in his painting of the "Pelice Torrent." Mr. Leopold Seyffert's "Woman of Segovia," a fine bit of Spanish character; Mr. Robert Elliot's "Mexican"; Miss Nina B. Ward's "Lady in Black"; Miss Nathalie Morris's "Woman in a Black Shawl," quite in the Zuloaga vein; Miss May Audubon Post's "Holland Fisherman"; "The Letter," by Mr. Adolphe Borie, breathing tender sentiment; Mr. Cesare A. Ricciardi's "Filomena," up to date in costume and strongly emotional in gesture and countenance, should all be noted as capital examples of the work of some of our most clever painters of the human figure. Miss Violet Oakley exhibited a number of studies for the mural decorations of the Cleveland Court House and Mrs. Paula H. Balano some very charming views of Athens and the Acropolis, and indeed the showing of high-class work by women was a noticeable feature of the exhibition and added very perceptibly to the general interest of the collection.

E. C.

#### ART IN TOLEDO

Three pieces of sculpture, lent by three well-known sculptors, are on exhibition in the sculpture court of the Toledo Mu-